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The Language Of Expression: Solo Violin Through The Ages

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THE LANGUAGE OF EXPRESSION:
SOLO VIOLIN THROUGH THE AGES

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Introduction

Music is well known for its ability to create an emotional response in the listener. The emotional response is a result of the performer's expression, defined in the New Grove Dictionary of Music and Musicians as "elements of a musical performance that depend on personal response and that vary between different interpretations" (Baker, Paddison, and Scruton 2001). Expression can be achieved through a myriad of possible elements, including dynamic level, articulation, ornamentation, repeated motivic material, and pacing of tempo, providing contrast from one character to the next. In music written for the violin, the expressivity is paramount. The violinist is able to combine a vast array of dynamics and articulations through use of the bow, while executing complex melodic content in the left hand.

The following paper centers around defining technical and expressive commonalities while also exploring the respective features of interpretation that distinguish the Sonata for Violin and Piano in G Major, Opus 30, No. 3 by Ludwig van Beethoven, Partita No. 2 in D Minor, BWV 1004 by Johann Sebastian Bach, and the *Moderato Nobile* movement from Violin Concerto in D Major, Opus 35 by Erich Wolfgang Korngold. These works exhibit the full range of the violin's expressive capabilities in music from markedly different style periods. The following chapters

include an evaluation of expressive aspects found in each work, and the ways in which they affect performance from the vantage point of the violinist.

Beethoven's language of expression can be found in the details of dynamics, articulations, ornaments, and communication between the violinist and pianist in his Opus 30, No. 3. Bach's self-accompanimental rhythmic, melodic, and harmonic demands outline the larger architecture of each movement of his BWV 1004. Modern harmonies and rhythms in the context of nearly constant tempo fluctuation define Korngold's language of expression. Much of the expression exhibited in the works is achieved by the performer through subtle and dramatic changes in bow speed, bow pressure, and bow distribution, as well as careful organization in the left hand. The Sonata for Violin and Piano in G Major, Opus 30, No. 3 by Ludwig van Beethoven, Partita No. 2 in D Minor, BWV 1004 by Johann Sebastian Bach, and the *Moderato Nobile* movement from Violin Concerto in D Major, Opus 35 by Erich Wolfgang Korngold are important examples of musical expression that raise the abilities of the performer through their technical demands.

Chapter One - Beethoven and the Opus 30, No. 3 Sonata

Ludwig van Beethoven's Opus 30, No. 3 Sonata contributes to the violin canon by raising the abilities of the performer to new heights through dramatic dynamic, articulative, ornamental, and communicative expression. In the years between 1798 and 1803, Beethoven composed all but one of his sonatas for piano and violin, and violinists were adapting to the widespread conversion from the Classical style bow to the Tourte style bow. Expansion of the dynamic capabilities of the bow, and thus "the number of [notational] signs introduced during the last few decades of the eighteenth century and the first half of the nineteenth century was considerable" (Brown 1999, 97). The changes made to the bow also allowed for greater articulative expression through "…the execution of slow, smooth strokes, [and] greater ability to sustain phrases evenly from end to end" (Stowell 1985, 197). In his book, *The Ten Beethoven Sonatas For Piano and Violin*, Joseph Szigeti claims that the ornamentation in Beethoven's first nine sonatas for piano and violin "represent post-classicism," and have "traces of eighteenth century 'gallant' style." (1965, 10).

Ensemble coordination was essential to performing these sonatas, as the violin and piano were seen as equal partners. The sonatas' communicative expression is shown through "the partnership of the two instruments… while increasing the technical demands of both players" (Heeney 2007, 7). The newly available notations created in conjunction

with the Tourte bow present themselves in each of the sonatas for piano and violin, affecting the possible dynamic, articulative, and ornamental capabilities of the music.

The Op. 30, No. 3 Sonata is not as well-known as its predecessor, the "Spring" sonata, Op. 24 or the "Kreutzer" sonata, Op. 47 that followed it, nevertheless, it is considered a standard part of the sonata literature. The sonata, written largely in the Classical style, is a noteworthy example of the transitional and expressive nature of Beethoven's ten violin sonatas. Beethoven's audible personality, constantly changing moods, and sense of humor are shown in technical and expressive demands. The notated dynamics and articulations seen in the Henle Urtext edition of the sonata imply use of the Tourte bow while interaction between violinist and pianist demonstrates an equal partnership. Through these means of expressivity, the Op. 30, No. 3 Sonata puts performers and listeners alike

> …in the realm of a kind of conflict-less perfection where the proportion and sunny gaiety of the first movement, the stately beauty of the Tempo di Menuetto and the good-humored bounce of the concluding Rondo combine to give us one of the most harmonious works of the set (Szigeti 1965, 28-9).

Beethoven achieves a well-rounded character through intricate articulations, Classical period ornamentations, and constantly contrasting dynamics in his expressive language, supplemented by ensemble and communication between performers. Slight alterations and combinations between and within the discussed aspects of expression create indispensable musical contrast, sometimes within a single note. Finer expressive processes occur abundantly throughout the piece, often betraying listeners' and performers' expectations and allowing for more varied and deeper emotional connection.

Movement I - *Allegro Assai*

The first movement of Beethoven's Op. 30, No. 3, *Allegro Assai*, closely follows Classical sonata form in a riveting 6/8 meter in G major. The opening phrase captures the listener's attention immediately with a slurred, unison, scalar passage followed by a rapid brush stroke arpeggio, marked *piano*, punctuated by a *sforzando* grace note. A fiery *forte* restatement of the opening material transitions with a crescendo into a lighter theme, marked *piano*, exemplary of Beethoven's characteristic changes of mood. The *Allegro Assai's* emphasis on articulative expression is shown through its precise notation on nearly every note. The contrast between *sforzandi*, slurred notes, and short brush-strokes embedded ubiquitously throughout the movement advances the expressive capability of melodic content (Beethoven 1978).

The movement regularly alternates between dynamic extremes, *pianissimo* and *fortissimo*, in a pattern that leads to one end of the volume spectrum and suddenly resolves at its opposite, betraying listeners' and performers' expectations. The violinist must instantly vary the speed, pressure, and contact point of the bow to create the contrasting dynamics and articulations embedded throughout the movement. In measure twelve, an ascending stepwise line is marked with a crescendo, but resolves on a *piano*. Beethoven displays his humor again in measure forty-nine, with a dominant chord melody, marked *piano*, that resolves on a *forte* attack in D minor, rather than the expected D major. In total, the movement contains twenty-five individual subito dynamic markings including: crescendo leading to *piano*, decrescendo leading to *forte*, hairpin crescendos, and dynamic markings preceded by their opposite dynamic markings (Beethoven 1978).

Beethoven's use of *sforzandi* in the first movement heightens the inherent expressive quality through their sometimes unorthodox placement in the measure. *Sforzandi* primarily appear on beats one and four, the pulse in a 6/8 time signature. The use of *sforzandi* on beat two in measures fifty-five and sixty-nine and beat five in measure eighty-one provide contrast by appearing outside of the expected rhythmic structure. The violinist uses a fast bow stroke with heavy pressure on notated *sforzandi* before immediately returning to a lighter slower bow to execute contrast. The forty-four *sforzandi* appear consistently throughout the movement, adding articulative color and interest. Beethoven's textual insight into his articulative desires is limited to the word *dolce*, printed just once in the exposition at measure thirteen, and once more in its corresponding measure in the recapitulation, measure 129. Johann Reichardt, a contemporary of Beethoven's, argues that when "dolce, or another expression which more narrowly determines the character of the piece occurs, then that has a bearing on the bow, which must go more gently and connectedly" (Brown 1999, 367).

The development section (measure ninety-two) gives alternating fragments of the melody to the violin and piano parts. The performers collaborate with precision to convey a singular rhythmic pattern, established by *sforzandi*, trills, and grace notes ornamenting nearly every note. Quick finger action in the violinist's left hand coordinates with a slower, lighter bow in the development's brief twenty-five measures. This section employs roughly half of the trills and grace notes in the movement while maintaining a dynamic level of *pianissimo*, contributing to the rhythmic and harmonic distress typical of a development section (Beethoven 1978).

The recapitulation follows much of the articulative, ornamental, and ensemble expressivity given in the exposition with some exceptions in dynamics. The *pianissimo* hairpin crescendos in measures thirty-six and forty are notated *piano* in the recapitulation, measures 144 and 148. The striking *sforzando-piano* in measure sixty-seven becomes a *fortepiano* at measure 175 in the recapitulation. These slight adjustments require controlled bow technique to preserve the movement's spirited character (Beethoven 1978).

Movement II - *Tempo di Menuetto ma molto moderato e grazioso*

The E-flat major second movement's graceful character originates in the dynamics, articulations, and ornaments found in the primary theme and four sub-themes. It is the most subdued of the three movements in the sonata, with a notated dynamic range of *pianissimo* to *piano*. *Sforzandi* punctuate the smooth and flowing articulation, emphasized by the repeated dynamic pattern of crescendo, *sforzando*, decrescendo, and *piano*. The unconventional dynamic pattern, in its nearly twenty iterations, adds a dramatic quality to the otherwise elegant movement. Subtle dynamic nuances within melodic content can only be achieved through mastery of bow pressure, bow speed, and control of the point of contact of the bow on the string. The movement's ambiguous form alternates between themes without feeling repetitive by treating dynamics, ornamentation, articulation, and ensemble expectations slightly differently on each statement (Beethoven 1978).

The violin and piano parts equally state the primary theme, which appears throughout the movement. Each player states the melody or accompanies it several times, highlighting communication between players as they seamlessly transition from accompaniment to melody. The ensemble aspect of expression is at its highest point in the final statement of the melody, conversationally divided between the two players. The second theme, played by the violin in the first measure, has few ornamental or articulative expression markings, and is not played by the piano. This theme remains largely unchanged at each occurrence, and the violinist utilizes mastery of the bow with added left hand warmth from vibrato as a dynamic tool to convey its warmth (Beethoven 1978).

The third theme, stated in the piano at measure seventeen, builds tension through dynamic and ornamental means. The piano and violin parts share the melodic and harmonic duties of this theme, utilizing the dynamic pattern twice in succession, interrupted by playful grace notes. Performing the dynamics and grace notes requires careful ensemble skills. On the violin's second iteration of the melody in measure thirty-eight, the dynamic pattern's *sforzando* is replaced by a *fortepiano*, which, when used by Beethoven "…aims to realize an orchestral effect…" (Itigan and Drăgulin 2017, 131). A similar alteration is made when the sub-theme returns in measure 128 with a trill added to the crescendo, effectively replacing the *sforzando* (Beethoven 1978).

The fourth theme, occurring in measure fifty-nine, is marked *dolce* and features sparse ornamentation and dynamic contrast. The violin plays the melody while the piano accompanies, and the roles are then reversed. In measure sixty-seven, the violin's

accompaniment of this theme alters the articulation, providing a sustained version of the harmonic structure rather than an arpeggiation as in the piano (Beethoven 1978).

The fifth theme, beginning in measure seventy-four, achieves a plaintive tone through its chromaticism and variance between the violin and piano. Triplets and dotted rhythms are distinct in their respective melodic and harmonic roles while the uniquely detached articulation adds a feeling of rhythmic instability. This theme does not follow the dynamic pattern typical of the movement, instead utilizing hairpin crescendos and subito *pianissimo* markings. The violinist must suddenly transform the increasingly fast and heavy bow of the crescendo into a slower, lighter bow for these instantaneous changes in dynamics (Beethoven 1978).

Movement III - *Allegro Vivace*

The final movement of the Op. 30, No. 3 Sonata is a lighthearted *Allegro Vivace* in 2/4 meter. The traditional rondo form is characterized by the composer's musical sense of humor, portrayed chiefly through lively melodic material. The melodies in the G major *Allegro Vivace* are shared, exchanged, or merely accompanimental, and the violinist and pianist communicate accordingly. The movement also has one of the only specifically notated ensemble markings. A fermata in measure 176 is unique in the sonata and brings an unexpected pause, shaping the climax of the movement. As well, the notated tenuto in the final movement is equally unique. The fermata and tenutos are performed with precise communication to coordinate the timing and articulation and convey the score as one voice (Beethoven 1978).

Beethoven uses more expression markings in this movement than in the previous two movements. *Leggiermente*, indicating light and graceful playing, is notated at every occurrence of the first melody, with the exception of its final iteration in a modulated key, which is marked *dolce*. The two terms contradict the fast, chromatic nature the melody might have if not notated as such, and aid performers in illuminating the humor in the music (Beethoven 1978).

Quickly alternating dynamic markings also play a fundamental role in the erratic nature of the movement. The dynamic markings change as often as every two measures, and rarely continue for more than a few measures without dynamic change. Beethoven notates a crescendo followed by *piano* in the resolution of the melody, first appearing in measures ten through twelve. The character is contrasted with a subito *piano* in the next melody, starting in measure twenty. Measure sixty's *sforzando* followed by a *piano* in both parts is another example of the sudden dynamic changes reoccurring in various forms throughout the movement (Beethoven 1978).

Asynchronous *sforzandi* create a sense of disarray among the humor. In measures ninety-two through one-hundred, minor seconds clash as the piano starts each measure with a downbeat *sforzando*, echoed by the violin on the next beat. Occasionally, as in measures 111, 113, and 115, either of the two players executes a *sforzando* without the other. Using disciplined ensemble awareness, the violinist and pianist control the dynamics and articulations in precise coordination (Beethoven 1978).

Conclusion

The Opus 30, No. 3 Sonata is a transitional work that portrays a remarkable depth and variety of emotion by pushing the capabilities of the instruments to new heights through dramatic dynamic, articulative, ornamental, and communicative forms of expression. On a large scale, the sonata's fast-slow-fast movement structure common to Classical form provides overall contrast, and offers opportunities for Beethoven to use notated ornamentations, dynamics, and articulations to span the full range of more intimate forms of expression. The violinist and pianist expertly communicate to execute the tempos, precise rhythms, interpretation of textual guidance, and shared melodic material. The Op. 30, No. 3 Sonata contributes to the development of violin music by putting greater technical demands on the instrument through these means of expression.

Chapter Two - Bach and the Four Dance Movements from BWV 1004

Chapter Two examines the ways in which the first four movements of Johann Sebastian Bach's Partita No. 2 in D minor, BWV 1004, *Allemanda*, *Corrente*, *Sarabanda*, and *Giga*, contribute to the violin canon through expanding rhythmic, melodic, and harmonic demands of the performer. While many of Bach's chamber works include parts for the violin, his *Sei Solo a Violino senza Basso accompagnato* (Six Solos for Violin Without Bass Accompaniment), BWV 1001-1006 is unique, putting the instrument in a central role. The six solo works include three sonatas in *sonata de chiesa* form, and three partitas that mimic the Baroque dance suite. The collection was composed during his years as kapellmeister in Cöthen, after his study of the intricacies of the violin in Weimar. Although unpublished for over eighty years after their completion and largely ignored for yet another eighty years, in the modern world, "Bach's unaccompanied Solos for violin… are part of the foundation repertory of [the instrument]" because of the extensive left- and right-hand technique required to perform them (Ledbetter 2009).

The intricate details of the *Allemanda*, *Corrente*, *Sarabanda*, and *Giga* are characteristic of the expressive spirit of the Baroque period. The International Edition's facsimile autograph manuscript of Bach's BWV 1004 includes few notated expressive symbols and leaves the performer to interpret expressivity embedded in the notes themselves. It is well established that Bach wrote out his ornamentation, one of the

primary expressive tools of the early eighteenth-century instrumentalist (Boyden 1965, 289). The explicitly written out ornamentation is found in smaller rhythmic durations in BWV 1004, allowing for melodic and harmonic expression. Bach's foundation in keyboard instruments provides challenges in his music for unaccompanied violin, requiring melody and self-accompaniment to be performed simultaneously. Bach's self-accompanied solo violin music is shaped by its rhythmic gestures, accomplished by coordination of the violinist's left hand and bow arm through self-accompanying chords that underline the melody.

In Bach's lifetime, the Italian word *partita* referred to "a set of variations," and in the second partita in D minor, BWV 1004, Bach varies the theme of D, C-sharp, D, B-flat, A in each movement. (Lester 1999, 141). The partita extends the capabilities of the traditional Baroque dance suite's pattern of *Allemanda*, *Corrente*, *Sarabanda*, and *Giga* through intrinsically related rhythmic, melodic, and harmonic devices. In Baroque suites, "…rhythm was the most important object. The composers were therefore obliged to make use of a great variety of time, measure, and rhythm, and be very expert in them if they desired to give every dance tune its precise character and rhythm" (Ledbetter 2009, 323). The left hand and the bow coordinate to imitate multiple voicings through rapid string crossings and self-accompanying melodic sequences. Stanley Ritchie argues that there is no such thing as unaccompanied Bach because "…the accompaniment is skillfully woven into the solo texture" (2016, 16). Expression is derived from the coordination of rhythmic motives that compile melodic and harmonic lines into one, requiring precision of string crossings in the bow arm in Bach's dance movements. The expression is reflected by the

performer's ability to expertly articulate rhythms, string crossings, and control of bow speed as well as accuracy of intonation and timing in the melodies. The *Allemanda*, *Corrente*, *Sarabanda*, and *Giga* in Partita No. 2, BWV 1004 have been performed and beloved by violinists and audiences for more than a century (Lester 1999, 35). The following sections visit examples of the ways in which mastery of bow strokes and left hand precision in each of the four movements convey expression and reveal architecture in the context of dance forms traditional to the Baroque era.

Movement I - *Allemanda*

The allemanda, traditionally the first movement in Baroque dance suites, functions as a prelude through its successive harmonies and improvisatory nature. As "one of the most highly stylized of all Baroque dances," the allemanda is characterized by its rhythms, especially the emphasis on the first beat of every measure (Cusick and Little 2001a). The common-time *Allemanda* begins each section of the binary with short up-beat followed by longer note on simultaneous unison fingered and open strings. The unison emphasizes the dance's strong down beat by creating a sense of depth and volume through sympathetic vibration of an open string. Bach continues to use the illusion of multiple voices to create melodic flow rich with harmonic content, concluding both sections with multiple-voiced chords. The movement uses four distinct rhythmic ideas and creates interest by alternating between them consistently, strengthening melodic sequences that outline the harmonic structure of the movement. In the thirty-two measure movement, ten sequences outline the architecture of the movement.

The binary form is made up of two equal sections of sixteen bars each. The first two measures establish the D, C-sharp, D, B-flat, A pattern while the next two measures quickly transition from the tonic key through a sequence starting in beats three and four of measure two. Four arpeggiated sixteenth notes followed by a descending triplet line repeat twice in succession, resolving by measure four. The second sequence begins in measure six, imitating polyphony with two contrasting "voices," the "lower voice," mimicking common Baroque counterpoint with a descending scale, while alternating with the melodic "upper voice." The sequence segment in measure eight introduces the use of thirty-second notes. The smaller units of rhythm are written out ornamentations, adding expressive emphasis to the melodic content and are repeated in measures eleven and twelve, outlining a descending scale spanning an octave. From here, rapid modulations lead to a brief pause on the dominant reiterating the beginning's dotted eighth note rhythm in measure fifteen, resolving to a dominant chord in measure sixteen (Bach 1971).

In the second half of the movement, harmonic stress is again amplified by triplets in measure nineteen. Measures twenty and twenty-one correspond to the rhythmic and harmonic function in measures eleven and twelve, similarly embellished with thirty-second note ornaments and spanning an octave. Measure twenty-three arrives in the key of G minor, imitating the movement's beginning rhythm to strengthen the cadence. The flowing melody arpeggiates a series of chords through a longer sequence of sixteenth notes in measures twenty-four and twenty-five. Four ornamental thirty-second notes begin measure twenty-seven, and more frequent use of thirty-second notes in the final

two measures amplify the harmonic arrival in the tonic key of D minor, concluding the movement (Bach 1971).

Movement II - *Corrente*

Meredith Ellis Little and Suzanne G. Cusick describe the corrente as courtship dance, "combining fixed with improvised step patterns," and note that "dancers [seemed] to run rather than walk, moving from side to side in zigzag fashion rather than proceeding backwards and forwards" (2001b). The improvisatory, running character of the dance is found in BWV 1004 in its two primary rhythms: a dotted eighth note with a sixteenth note, and eighth note triplets, highlighting the first beat of every measure. The rhythms are juxtaposed throughout the movement, briefly pausing at resolutions in the last measures of each section of the binary. The two similar rhythms are distinct from one another, as triplets are notated with slurs, and dotted rhythms are separately notated. The dotted rhythm is performed with light fast bow-strokes, creating a lightness of expression. The triplets require even and rhythmic left hand control coordinated with the bow, giving the *Corrente* its running character. Playing the alternating rhythms as two distinct ideas "will create more energy by emphasizing the contrast between [them]" (Little and Jenne 2001b, 138). The full realization of the rhythms' distinct articulations is increased by the movement's running notes and use of melodic sequences, building and closing each phrase.

The movement begins impulsively with a sixteenth note pickup to a triple-stopped, quarter note, D minor chord, and one measure later, a double-stopped quarter note. The D, C-sharp, D, B-flat, A pattern is displayed in the first four measures, delicately concealed by alternating rhythms. Scalar sequences written in triplets are punctuated intermittently by the arpeggiated dotted rhythm, rapidly moving the melodic material through closely related keys. The close proximity of sequences and nature of rhythmic emphases contribute to the movement's stately character. Measure seventeen's leap of a tritone and measure twenty-three's leap of over two octaves create harmonic tension and mimic polyphony through the large string crossings in the bow (Bach 1971).

The second section imitates the first with a sixteenth note pickup followed by a triple-stopped, quarter note A major chord. Dissonant intervals are briefly resolved, continued by scalar sequences punctuated by dotted rhythms. The playful alternation of tension and release reinforces the zig-zagging character of the dance form. Scalar triplet melodies beginning in measure thirty-nine conclude with a trilled cadence in measure forty-four, providing the listener with a brief pause in the continuous rhythm. A new sequence begins in the same measure, proceeding for four measures until another cadence disrupts the rhythmic integrity in measure forty-nine. The interruptive moments throughout the movement can be interpreted as musical thoughts that require pause to express desire for harmonic resolution. The first of the two cadences is a double-stopped major third between A and C-sharp. The second cadence is triple-stopped— the A remains while the C-sharp is placed an octave higher, and a the added G fortifies a

dominant harmony, creating expressive tension and leading directly to the final cadence in D minor, lasting the entirety of the final measure (Bach 1971).

Movement III - *Sarabanda*

The sarabanda is perhaps the most controversial of the Baroque dances, appearing in the seventeenth century "as a colorful, tempestuous, exotic dance." Baroque era moralists claimed the dance was "lascivious," but its proponents described it as "passionate" (Little and Jenne 2001b, 92). Bach may have believed the dance had artistic merit, as he "… wrote more sarabandas than any other dance type," (Little and Jenne 2001b, 102). Bach achieves the dance's passionate character by lingering on often dissonant intervals on the second beat, emphasizing the choreography. The stressed second beat portrays the motions of the dancer, "…[propelling] the dancer upwards, … hovering on a toe, and, … falling onto the next downbeat" (Schröder 2007, 123).

The *Sarabanda* in BWV 1004 is the most rhythmically diverse of the four dance movements, combining rhythmic durations spanning from half note to thirty-second note on double-, triple-, and quadruple-stopped chords in three-four time. The chords are often "broken" by playing the notes from lowest pitch to highest pitch over the course of a single bow stroke. Chords can be broken in a number of ways, providing the performer with greater expressive interpretation. The movement alternates harmonic tension and resolution present in the chords in nearly every measure, creating expressive contrast. The concealed melody in a harmonic context, rather than concealed harmony in a

melodic context, exemplifies the self-accompanimental nature of the partita and the passionate nature of the dance.

The movement begins with the presentation of the D, C-sharp, D, B-flat, A pattern in the first four measures, adhering strictly to sarabanda form. From here, ornamentation of the form takes over with trills and scalar sixteenth- and thirty-second-notes that capture the listener's ear through their search for tonic. The first eight measures lead to a trilled half cadence, suspending harmonic tension until a brief resolution to D major in measure ten. A feeling of desire for resolution builds as harmonies change on nearly every beat until a dramatic cadence in measure sixteen, outlining a somber G octave. A rhythmic pattern on beats one and two of measures eighteen and nineteen establishes a connection to the harmonic pattern outlined in measure twenty. The pattern exacerbates expressive tension created by frequently changing chords. Measure twenty-one intensifies the harmonic tension with a C-sharp fully diminished seventh chord, spelled with stacked tritones to generate the unresolved climax of the movement. The dramatic diminished chord is followed by a second-beat resolution in D minor outlining an A octave in the lowest two voices. The octave on the dominant scale degree creates an open sound and suggests that the resolution is incomplete. The final six measures heighten harmonic tension once more, until a resolution in the form of a D octave, with an expression of relief from the tension, the lower note lingering on the second beat one final time (Bach 1971).

Movement IV - *Giga*

The giga dance does not have any surviving choreographies, but it is known to have its origins in the English jig, an "improvised, farcical, burlesque comedy" (Little 2001a). The almost satirical jig gradually evolved into the more lighthearted and balanced Italian giga. The *Giga* in BWV 1004 is Bach's interpretation of the Italian dance form in a lively six-eight time. Like the *Allemanda*, it is a binary form comprised of two equal sections and primarily uses sequences to portray the melodic content embedded in its architecture. The *Giga* differs from the other dance movements in that Bach notated dynamics. Fourteen sequences can be found in the whirlwind forty measures that rarely deviate from sixteenth notes. The steady note values are challenged by the movement's self-accompaniment. Large leaps require the violinist to perform rapid changes of bow level from the violin's lowest to highest strings. Balanced phrases and distinguishable rhythmic patterns are found in the movement's sequences, coupled with frequently changing harmonies creating the playful, spirited character of the movement.

The D, C-sharp, D, B-flat, A pattern is seen in the first three measures of the movement, the last two notes of which start the first sequence. The second and fourth beats of measure three and four outline a descending scale, securing a brief arrival in the tonic key of D minor before launching into another sequence in measure six. Measure seven's sequence outlines the same descending scale, articulating the harmonic structure on every beat. Such sequences allow the performer to express dynamics and emphasize significant stepwise motion. The content in measure ten is repeated in measure eleven, with the exception of a notated *piano* in the latter, creating expressive contrast. Measure

twelve returns to a notated *forte* and outlines a more complex two-measure sequence of two alternating descending scales. The notes in the two scales occur on either beats one and three or two and four, a duality that emphasizes self-accompaniment. Beat four in measure sixteen introduces a new sequence that pauses decisively on a dotted eighth note in measure seventeen before continuing an altered form of the same sequence that leads to the spirited close of the section in the dominant key (Bach 1971).

The summation of these details results in the jocund nature of the dance, largely restated in the second half of the binary. The eighth notes from the beginning of the movement are recapitulated in measure twenty-one, launching back into uninterrupted sixteenth notes in the following measure. As in measure ten and eleven, measures twenty-five and twenty-six are identical apart from the notated *piano*. The similarity with the first section continues with a notated *forte* and a sequence in measures twenty-seven and twenty-eight, outlining a descending scale on every other beat, ending on the open G string. The rhythmic pattern in the final sequence on beat three of measure thirty-six is maintained until the dramatic resolution. The final measures resolve to an arpeggiation in D minor, concluding the four dance movements of the D minor Partita, BWV 1004 (Bach 1971).

Conclusion

The Six Solos for Violin Without Bass Accompaniment, BWV 1001-1006, have become the foundation of the instrument's repertoire because of the expressive capabilities and technical demands built from the virtuosity of the Baroque era. The

Allemanda, *Corrente*, *Sarabanda*, and *Giga* of BWV 1004 employ rhythms articulated in the bow arm, emphasizing melodic and harmonic sequences performed in the left hand. Violinists achieve the omnipresent combination of these expressive aspects through coordinated technique between the left hand and the bow arm. Johann Sebastian Bach's BWV 1004 employs rhythmic, melodic, and harmonic qualities to express the subtleties of the dance movements.

Chapter Three - Korngold and the Violin Concerto in D Major, Opus 35

Chapter Three examines the ways in which the first movement of Erich Wolfgang Korngold's Concerto in D Major, Opus 35 heightens the abilities of the performer through modern harmonies, rhythms, and tempo changes. The work, evolved from motives found in the composer's film scoring career, exhibits the technical development of music written for the violin in the Post Romantic Era. Korngold recalls having "baffled and scared the music authorities with [his] own harmonically ultra-modern compositions" as a child (Carroll 1997, 329). The soaring melodies present unique challenges to the performer through the demands made to the left hand and bow arm. Extended long phrases and passages feature octave displacement and dense chromaticism, giving the performer the opportunity to convey expression from tender to erratic, by control of speed, dynamics, and tone color over the full range of the instrument. A constantly changing meter combined with intricate rhythmic gestures gives the first movement a sense of mercurial excitement. Additionally, notated tempo changes play a critical role in the character, changing as frequently as twice per measure. Each of these aspects is augmented by dynamic and articulation markings. The solo violinist's tools to achieve the complexities of expression in the *Moderato Nobile* include articulation, manipulation of tone and color using bow pressure, speed, contact point, and bow distribution, as well as varying vibrato and shifting speeds in the left hand.

Korngold himself seemed persistently stuck between worlds: Europe and the United States, entertainment and "true" art, contemporary style and classical. World Wars One and Two had much to do with the composer's transition from Austria and Europe to Hollywood and the United States, which greatly affected his musical output. Before the World Wars, Korngold worked mainly with classical forms, but during the second World War, Korngold devoted himself almost entirely to film music in the United States. Once the Great Wars were over, his father recommended the combination of some recent film scores into a violin concerto. The dichotomies of the composer's life are exemplified in the Violin Concerto in D Major, "his most successful American work," which conveys a cinematic sound that connects to his history in film scoring, while not neglecting the virtuosity and technique required to be performed as a concerto (Haas 2015).

After its premiere, critics in New York deemed the Concerto in D Major, Opus 35, a "Hollywood Concerto," and infamously described it as "more corn than gold" (Duchen 1996, 205). These reviews, although intended to disparage the composer, perfectly display that sentimentality and emotion are integral to the work. Korngold was "anxious that his idiomatic English might not convey his opinions and feelings accurately…" and thus notated considerable detail into the Schott Edition of the work (Carroll 1997, 328). Such detail provides performers with specific expressive direction in the form of textual guidance. Korngold notates no less than forty-seven expressive tempo fluctuations in the first movement, many of which are dependent upon the violinist's sense of timing and technical fluidity of the left hand and knowledge of bow distribution and weight. Chromaticism, octave displacement, and unconventional modes and scale fragments

require precision of the left hand, while the bow arm addresses intricate rhythms in a constantly changing meter, shaping phrases with added color and emotion.

Movement I - *Moderato Nobile*

The first movement of the Concerto in D Major, Opus 35, borrows a melody from the score of the film *Another Dawn*, for its primary motive. The film centers around a love triangle during a time of war and its music portrays "…yearning romanticism, lyrical sweetness, and heady atmosphere…" (Carroll 1997, 330). Korngold's sentimental melody, a rising line of fourths and fifths, appears consistently throughout the movement, uniquely marked *Moderato nobile*, or, moderate and noble. The film's theme, though obscured by chromaticism, fortifies the key of D major, and blends seamlessly with the other thematic moments in the movement.

The solo violinist begins the exposition of the movement with the melody from *Another Dawn*, marked *piano* and ascending through nearly two octaves. The melody is dynamically shaped by crescendo and decrescendo, emphasizing the descending line that resolves the film's theme. Each of the iconic first four measures has a different time signature, setting the precedent for temporal unrest in the movement. The theme is immediately and earnestly restated at the dynamic of *mezzopiano* and with a marking of *espressivo*. Korngold notated several *espressivos* in the movement, calling for the violinist to illuminate the emotive subtext in the music. Although the time signature remains static for three measures, a *poco ritardando* in measure six and an *a tempo* in measure seven augment the phrase's pacing. Smooth bow strokes and string crossings

blended with consistent vibrato color the tender expression introduced in the long first theme. Measures nine through twelve juxtapose sixteenth-notes and triplets that center around F-sharp. The use of these distinct rhythms emphasizes the movement's tenuous relationship with time and augments the heartfelt expression established in the first phrase. The opening motive returns in measure thirteen, marked *mezzoforte*, and crescendos, highlighting the *poco stringendo* in measure seventeen. The increase in tempo and volume create excitement and lead directly to the *forte* interval of a minor ninth in measure nineteen. The unstable interval is matched with a rhythmic sequence and chromaticism, building an acceleration to a syncopated, four-measure scale that ends three octaves above the violin's open D string, ending the phrase. The orchestra takes over with the theme from *Another Dawn* for seven measures before the violin introduces new material (Korngold 1950).

The development section is characterized by shorter, intricate rhythmic gestures textured with chromaticism. The whimsical expression in measures thirty-three through thirty-seven is repeated throughout the movement. In this motive, Korngold captures harmonic and rhythmic unrest through an unstable tetrachord written within a sextuplet, requiring the violinist to expand and contract the left hand in quick succession. The unorthodox grouping is punctuated by an ascending scale on a syncopated triplet rhythm followed by a *poco ritardando* in measures thirty-five and thirty-six. The longer rhythmic durations and relaxation of tempo in measure thirty-seven introduce a sudden change of time signature and notated tempo, *Poco Piú mosso* for twenty-one measures, the longest stasis of tempo in the movement. During the twenty-one measures of stability, Korngold

suggests a premonition of what is to come by writing octave displacement achieved through leaps of sevenths with alternating rhythmic patterns. Quick passages of sixteenth notes offer a spirited, ebullient character, while an ascending chromatic scale in a dotted eighth note rhythm supported by counterintuitive orchestration portrays something more ominous. The contrasting characters relate to the unpredictable moods seen in film, exemplifying the cinematic sound of the movement. Octave displacement is employed several times in the development section and is often accented or marked with a *sforzando*, necessitating sudden bow speed and bow pressure. The accented displaced octaves punctuate the melody and are amplified by pizzicato in the orchestra, aiding the increasingly chromatic texture. The stressed harmonic tension is resolved in the upper register of the violin in measure fifty-nine, marked *Meno* (Korngold 1950).

The orchestra takes over with an altered version of the theme from *Another Dawn* for seven measures, employing a marked *a tempo (Piú)* followed by the decrease of tempo and volume in a *poco calando* that leads to the violin's entrance in measure sixty-seven, marked *Meno mosso, cantabile*. Korngold adds textual guidance at every turn of the slower, lyrical section. In two short measures, Korngold includes *Piú* (more), before briefly returning to *a tempo*, immediately followed by *accelerando* and *rubato*, a soloistic combination of quickening and slowing, before returning to *a tempo*. The violinist utilizes a slower bow speed and continuous vibrato to shape the overarching melodies' erratic notations.

The orchestra takes over in measure eighty-three with repetitions of a fragment of the theme from *Another Dawn*. The soloist portrays an ethereal color marked *piano* over three measures before a sudden series of rapid scales, marked with crescendo and *accelerando*. The rapid dynamic changes require the violinist to control bow speed and pressure, especially when incorporating the *subito allargando* and *molto espressivo*. The passage is repeated until the orchestra reprises *Another Dawn*'s full theme in a *Poco meno* tempo, preparing the cadenza section (Korngold 1950).

Measure ninety-seven refers back to the whimsical tetrachord sextuplet figures, extending the passage into a cadenza for the solo violin. The cadenza is imbued with excitement, as a series of upper register, descending half steps alternates with lower register, ascending half steps in a gradually falling melodic contour, requiring left hand expansion and contraction across two strings and down the fingerboard. The descending glissando in measure 109 is performed by releasing left hand tension while sliding between the departure and arrival pitches without distinguishing intermediate pitches, as if an expression of a sigh from the violinist. After a brief caesura, a dissonant double-stop passage, marked staccato and *Risoluto* is unleashed. The passage, performed with heavy staccato bow strokes, exudes harmonic tension with no release and is repeated three times, becoming more erratic at each capitulation. The orchestra assists with rhythmically punctuated pizzicato as the cadenza comes to a conclusion in measure 119 (Korngold 1950).

The recapitulation begins with the solo violin, following conventions of tempo and dynamics similar to the beginning. In measure 128, the orchestra plays a lush restatement of the melody from *Another Dawn*. The violin, marked *espressivo*, joins in measure 140 with large leaps and a two-octave glissando that lead directly into the *Another Dawn* theme. Rapid thirty-second notes within triplets in measure 146 are played across the violin's four strings, requiring systematic organization of the left hand and bow arm.

Korngold introduces the recapitulation with textual indications, *poco a poco allargando*, *Meno, cantabile*, and *calando*, performed with tension and passion through sustained bow strokes and continuous vibrato. The orchestra reintroduces the *Another Dawn* theme as the violin fades out, with a slowing bow speed, decreased bow pressure and relaxing vibrato speed. The melodies, pacing, and orchestration from measure seventy-two are then restated in measure 158 with little alteration. Markings of *espressivo* and *subito allargando* are performed with double-stopped octaves in measure 173.

The music moves away from the recapitulation into new content in measure 181, marked *Meno*. Subdivided and nested triplets form an embellished, descending scale, in a cinematic moment expressing relief. The soloist employs controlled bow speed, sustained bow pressure, and intense vibrato to convey the expression of immense relief. A sudden change in mood leads to the conclusion of the movement, reprising the tetrachord sextuplets motive. Trills in the solo violin and orchestra punctuate the sextuplet motive to convey an expression of joyous celebration.The orchestra plays the opening fragment of

the theme from *Another Dawn* a final time and a flourishing decuplet scale concludes the movement on its highest note, three octaves above the open D string (Korngold 1950).

Conclusion

The first movement of Erich Wolfgang Korngold's Violin Concerto in D Major, Opus 35 is characterized by a cinematic sound rooted in contemporary harmonic and rhythmic language as well as subtle yet constant dynamic and tempo changes. The technical and expressive abilities necessary to perform the concerto demonstrate the musicality and virtuosity of the violin as a solo instrument through knowledge and control of the bow as well as keen detail to intonation in the left hand. A lush but not overbearing accompaniment highlights the octave displacement, intricate rhythms, and unconventional pacing of the work. Performers navigation of modern harmony and chromaticism, quick rhythmic gestures, and fluid tempo changes captures the capricious nature of the stories told in film and form the foundation of the sweeping expressivity of the work.

Conclusion

Identification and understanding of the unique expression of music is important to scholarly research as well as performance. The Sonata for Violin and Piano in G Major, Opus 30, No. 3 by Ludwig van Beethoven, Partita No. 2 in D Minor, BWV 1004 by Johann Sebastian Bach, and the *Moderato Nobile* movement from Violin Concerto in D Major, Opus 35 by Erich Wolfgang Korngold employ chronologically and stylistically distinct languages of expression, executed by the violinist through coordinated bow and left hand technique. The three works are undeniable examples of expressivity in music and are integral to the development of technique and performance in their respective style periods.

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